142 outnumber their Indian ones. My meaning will be understood by looking, for example, at Iravuy (Photo. 62). There are Tapirapé with thin lips, there are others who show hardly any Mongoloid features, and there are some with light skins. We gave the girl Eirovytyngaho (Photo. 67) the name "Tɒrſ" owing to her lack of pigmentation, for this is the name given to us, the Whites, by the Karajá. [Ed., the remainder of p. 80 and the first half of p. 81 are omitted.]

[105:81] The difference between the Tapirapé and the Karajá, so clearly evident in terms of stature, is not apparent in the hair, which in both tribes, in contrast to the usually straight Indian hair, is sometimes slightly curly and often somewhat wavy (see Kamairá, Photo. 57, and the group, Photo. 28). This is most apparent when the hair is tousled, or when it is long and loose (cf. Photo. 2). [Ed., a paragraph is omitted.]

I did not see any white hair among the Tapirapé. It is, as a rule, unusual among Indians and appears only at a very advanced age. I did not find any bald heads either among the Tapirapé or among any of the other South American tribes I visited. [Ed., a sentence is omitted.] Even bald spots seem to be unknown among the Tapirapé, if we may deduce this from the admiration they showed for the incipient baldness on my head, which they tactfully referred to as "small hair."

114 F. Krause (2, 185) says of the Karajá: "The Indians have a
● 147 characteristic body odor. It is rather strong and unpleasant to us. It is hard to say, however, to what extent it is due to the oil [105:82] turning rancid on their skin and hair." Concerning this, I must say that in spite of my excellent sense of smell, I was never able to discern among the numerous Indian tribes I visited any characteristic racial odor such as the one I noticed, for example, in many African Negroes (but not all), that stench which Brazilians call catinga and which is reminiscent of rancid soap. [Ed., the remainder of the paragraph is omitted.]

[142] Some Tapirapé, indeed, have a rather light skin. In this
826 respect, however, most of them do not attain their own ideal of beauty, which is white, as white as the habitually covered skin of northern Europeans. The women never tired of feeling my arms when I pushed up my sleeves. They expressed in this fashion their

4: Wagley E-5 (1939-1940) 1943
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796 companying map of the village. (Fig. 13), which was to the southwest, moved their belongings back against the wall, clearing the house floor of their cooking hearths and taking down their hammocks. This house was to be the central point of the ceremonies to come.

276 796 About midday Panteri, in his house, began again to sing and gulp smoke from his pipe. After he had become ill and intoxicated, he came with his wife out of one of the new side doors of his house, "eating smoke" as he came. From this door the couple moved in a clockwise direction along the circular path until they came to the center of the next house. There they stopped, faced each other, and sang, Panteri punctuating his song with deep draughts from his pipe and vomiting. At each house they repeated this performance. When they reached their own house again, Panteri took up two ceremonial rattles decorated with parrot feathers and the couple continued on a second round of the village houses. After making this circuit four times they stopped in their own house, where Panteri relaxed into his hammock. The rattles were left in the southwest house on the last circuit.

276 786 796 Urukumu and his wife then made four similar trips about the new circular path. After he had finished, a young shaman took up the ceremony, but he was not able to complete even one round without help. After singing in several houses he began to stagger as he walked and stumbled blindly into house posts; he was noticeably in a state of trance. Young men led him from house to house. Suddenly he shrieked, his body stiffened, and he fell to the ground. His muscles quivered for a few moments and then his body became rigid. He had lost his battle. He had seen *topi* and been shot by their arrows, for he did not have the strength of Panteri or Urukumu. Several young men immediately raised him up on their shoulders and carried him through the remaining houses of the circuit, depositing him finally in the southwestern house. One of the powerful shamans was then called, and he massaged and blew smoke over the prostrate young shaman's body until life again appeared in it.

Throughout the remainder of the afternoon aspirants to shamanism and several other laymen took up the ceremony of calling Thunder by traveling the ceremonial circuit of the village. At one time there were three men moving with their wives over this circular route. Some never reached a trance state because "they did not know how to eat smoke" or because "*topi* did not hear their songs". Several novices

4: Wagley E-5 (1939-1940) 1943
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"saw *topi*" and were struck down as the young shaman had been earlier that day. One shaman novice, staggering blindly and vomiting violently, tried to break away from the young men who were partially supporting him. When they caught him, he fell immediately to the ground. Finally, toward sundown, Panteri took up his song again. He still was "stronger than *topi*" and was able to perform his song without falling into a trance.

At sundown men began to gather in the house which had been cleared. Some twenty men came to take part in this phase of the ceremonies. The bulk of the village population was gathered inside the house, crouched close against the walls, or outside looking through the doors.

The two powerful shamans, Urukumu and Panteri, stood in the middle of the floor facing each other. They lighted their long pipes and began to swallow smoke. At the back of the room were two young men with the ceremonial rattles that the shamans had used earlier. These young men were in positions of particular danger, for their rattles attracted the special attention of Thunder's creatures. In front of them Ikoriwantori, a young man noted for his singing, stood on a bench and began to sing the songs of Thunder; they played accompaniment for his songs on the rattles. A young boy sat behind them and beat time to the song with a hollow trunk of bamboo. Now and again young men standing against the walls took up a chorus with the solo singer. The shamans kept going to the young men with the rattles, offering them smoke to swallow from their pipes until they were unsteady on their feet. At times they were able to stay on their feet only when they were held up. They then began walking back and forth to the front of the house, shaking the rattles towards the roof threateningly, challenging *topi* and *pančé-iünwera* to come.

Shamans now offered their pipes to their novices and to laymen. The two shamans also soon began walking back and forth the length of the house, first alone and then each taking a novice with him. One by one men joined the shamans as they moved up and down the house. By now all were thoroughly intoxicated and the atmosphere grew tense. All spewed out smoke until it fairly engulfed them as they moved vomiting and reeling about. Everyone took up a grunting chant of "Hew, hew!" Some carried mirrors and red parrot feathers as weapons against the *topi*. The two chief shamans carried machetes

461 bananas. If he has no bananas left at home, the man goes to the garden to get a new supply. He returns staggering under an enormous load, for he brings as much as he can carry. And although by this
• [147] time he is already tired enough to lie down in the hammock again, he may fulfill his duties as a dancer and singer throughout the night, duties that demand of a single man the rested legs and lungs of five strong males. [Ed., the remainder of p. 101, pp. 102-194, and the first paragraph on p. 105 are omitted.]

[105] On the other hand, it is true that there are great differences among the various tribes as far as industriousness is concerned. The Tapirapé may be pointed out as being especially "diligent." At the
[262] time of my stay among them, they had an abundance of food, and in spite of this they worked very hard in their gardens and gave themselves up with no less zeal and perseverance to their dances and songs. In this tribe, which is still distant from our civilization, the introduction of iron tools that began dozens of years ago through their eastern
177 182 neighbors, the Karajá, and the lack of war-like activities or bent had an effect directly opposite to that generated [by the same factors] in the Indians civilized by us, that is to say, deprived of their cultural independence. These two factors did not hinder the vital force or impair the creative urge of the Indians, but in fact guaranteed their subsistence and increased their well-being. If, in spite of this, symptoms of degeneration are apparent among the Tapirapé, [106] the causes must be sought elsewhere. This, however, is not the proper context to discuss them. [Ed., all but the last sentence of the subsequent paragraph is omitted.]

476 461 When watching a collective task among the Indians, such as the apatxirũ of the Tapirapé, one has the impression that the joy with which it is done increases their strength.

As I watched the men, most of them endowed with the physique
[147] of our adolescents, conquering piece after piece of the huge forest around them, I observed none of the sometimes gloomy seriousness and tediousness which characterize so much of the collective work among us. Joyous shouts echoed and peals of laughter rang out on every side.

Those who needed rest sat on the felled trunks. They sat very close together as they have the habit of doing. They talked, and some of
[276] 476 them smoked a pipe. Suddenly there would be a lot of shouting, they would all scatter with a show of joy as the moan of live timber was heard, [107] and a green giant would lean slowly and crash with a